

BALLROOM DANCEMAGAZINE

MAY 1960 25 CENTS

In This Issue:

BRING BACK EXHIBITION BALLROOM;
MORE "MADISON TIME"



Aiborne Elegance: RUTH HARRISON & ALEX FISHER



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ON THE COVER

"Oops! How did I get all the way up here—in a *Tango*?"

Masters of the spoof as well as the spectacular, RUTH HARRISON & ALEX FISHER are favorites on both sides of the Atlantic. They won fame as headliners of musical comedy, operetta, cabaret and TV productions, and lately the busy pair have been reaching an even larger number of fans—via the Ed Sullivan Show, a 30-week

engagement at the London Palladium, a year's run at the Paris Lido, etc., etc.

Their performances feature breathtakingly precise teamwork, in a handsomely costumed repertoire of wide range. Their respective backgrounds merge neatly for an international approach to virtuoso dancing—Ruth's from Omaha, and Alex is of Czech origin.

Photo on cover and above by JACK MITCHELL; shoes by SELVA & SONS.

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OH, CARELESS YOUTH!

Being an Account of Love, Life and
Political Science at Geiger's Dancing School

BY ISADORA BENNETT

Oh, Youth, oh, Youth, oh, Careless Youth! How we stomped away your precious hours in Geiger's Dancing School, yearning for those happier halls one floor below, longing to be among the crackers and the apples of Connolly's Grocery Store and Butcher Market! How many of the joys of childhood were ground into the dust and resin of Mister Geiger's Ballroom of grandiloquent title and modest fame? How many opalescent dreams faded out against those walls of Poison Green? Or simply blew away through the holes in that pierced tin ceiling? How many budding heart-throbs were frozen at blossom by the sleety eye of Miss Geiger, Presiding Genius of this Temple of Art and Culture, where we were being sold down the river to Decorum?

Nobody knows. But I know one thing for certain. And Us Children knew it then. It was by sheer luck, pluck and durability that we had survived our early hard years with her father until he Died and Left Us. Now here was Miss Geiger, big as life. Now she was going to be the Shadow hanging over all that we left of our Happy Childhood. And all the time, she was robbing us of Something Dearer Than Life.

Sometimes we were afraid we were getting Civilized, just like our Parents (and Miss Geiger) wanted us to be. Every now and then we weakened. We regretted it instantly. But we were certainly learning some things about civilized life. Things I hope we will never forget.

We were also learning dances. Dances and dances and dances! We had a staggering repertoire. It was of Vintage Stock. We could all remember Miss Geiger's father, his flying coat-tails, embroidered waistcoats and high neckwear. Our repertoire was of the vintage of those waistcoats and neckwear. And so maintained.

We danced dances our parents had long forgotten. We danced dances our grandparents, maybe our great-grandparents, had long abandoned, even before they sent their Poor Children to Dancing School. We danced The Lancers and The Imperial. We danced gavottes, mazurkas, schottisches and The Gallop. There was a Two-Step, too. I almost forgot that. We also danced the Heel-and-Toe Polka, dear to the hearts of childhood, which, I am grieved to think, we made a bit

too frisky for the austere taste of Miss Geiger. We were taught the Minuet as if it were the latest Dance Craze.

But the real cultural test was the Waltz. Rumors were abroad that decadence was undermining Our Society in the form of—Two-Step Waltzes. But not here! Not in this stronghold of classicism. Firmly Miss Geiger ignored such horrid signs of decay and collapse. We were taught—circling, reversing, forward and back—the one and only, the pristine Valse Quatre Temps. (It was, indeed, called that.)

The purity of style and ideals of the Geiger reign came over me suddenly and with shock one week-day after school as I passed through the front hall on my way to play Shinny. There, in My Own House, in the room the Mid-West still called the Parlour, my own otherwise respectable Grown-Ups had rolled back the rugs and were dancing what could only be—and what my occult soul told me was—the Hesitation Waltz. I never told anybody. I was already guarding secrets for those grown-people, which they should have taken care of themselves. Grimly and silently, I took their secrets and my traumatic scars and buried them in the Skinny Game.

I don't want to seem condescending here. But we did the True Waltz. You were to imagine a square on the floor. You were to imagine a great many things at Dancing School. Because Miss Geiger had the remarkable gift of being able to demonstrate a dance without lifting, by so much as half an inch, that skirt of black basalt, into which she had been carved. She would describe schottisches which required some syncopated skipping and the polka, in which we took the "heel-and-toe" on faith. But we learned and we knew we were doing it correctly. Because Nothing Dreadful happened. Miss Geiger did not have the traditional cane but she had an eye like an *épée*. She could lift a Big Boy off the ground and fling him into Proper Position.

We learned the Waltz. Indeed, we did. Beginning with that imagined square, girls stepped backward with the left foot—boys, forward on the right (this was, remember, the Good Old Days). Then you did a piece of a *rond de jambe*, sliding the Other Foot past the instep of that Starting Foot and getting it somehow over into the other back corner

of the Imaginary Square. Now you drew up the Off Foot, the one you had left behind, put it, by its instep, back of the foot you had just got planted. Simple? So far. Then you stepped off on That Foot, which you had just got stuck by its instep back of the other heel. How you got yourself out of that was your own problem. Unfortunately, our skirts were not as long as Miss Geiger's. They concealed little. And she could see farther than an Indian Scout. But there was more to this. There was the forward run—and the backward. And you turned and turned. Then you Reversed. Heaven's Tears must have dropped for Those Poor Boys who kept turning and turning and forgot to Reverse. There is said to be pity in Heaven. I hope so. There was none in—You Know Where.

We were learning many useful things beside our vast repertoire of dances. In fact, I sometimes thought that our Parents got more good, every-day use out of their inferior dances, those they sneaked to practice when they thought we weren't looking. Things like that Hesitation Waltz, the Foxtrot—even something called the Turkey Trot. Vulgar and common and bucolic, obviously. But they could do theirs whenever they wanted to. Ours were only good for Saturdays.

This was put to the test once, early in our lives. One of my playmates really did have a Ballroom in His House (not like Mister Geiger's, a bit!) And his mother gave him a birthday party, which was called a Dancing Party. We tried our stuff. We even began with a Grand March. His mother did her best. She really tried to remember and help all she could.

It began like a real Grown Up Party. We had little Dance Cards with little white pencils tied on with fringed cord. The boys asked us for dances and we accepted. (We always accepted. We had never heard of Sitting Out a dance.) We wrote their names plainly in a fine round hand, beside each dance—in the regular place. But then Some of the Boys, including the Host, wouldn't let Certain Girls dance with the boys, whose names were written on their cards. Those Boys objected. Refreshments were rushed in ahead of schedule to save the decor and furniture. Some ice cream and cake was thrown about and got mixed up with the confetti and

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A dramatic photo by Gjon Mili of our cover subjects, Ruth Harrison & Alex Fisher. Scene is the Paris Lido.

A FABULOUS ART FORM: EXHIBITION BALLROOM

*Hopeful Prediction that a Beautiful
Entertainment Feature Faces a Renaissance*

BY WILLIAM D'ALBREW

The Palace Theatre, Manhattan; date, January 9, 1914; top billing, Vernon & Irene Castle! This enchanting couple moved freely and rhythmically, the personification of poetry in motion. For the audience, accustomed to the harsher acrobatics of vaudeville dancing of that day, the experience was electrifying.

That was the beginning. No other couple ever captured the hearts of two continents as did these two—the first to make America dance-conscious.

Thus a new era in entertainment was launched, making possible the spectacular careers of the dance teams that followed—Maurice & Walton; Rudolph Valentino & Bonnie Glass (whose former partner had been Clifton Webb); Maurice's only protégé, Charles Sabin and his partner, Barbara Ben-

net, of the famous theatrical family; Gomez & Winona; Moss & Fontana; Fowler & Tamara; Ramon & Rosita; Tony & Renée De Marco; Chaney & Fox (favorites of President and Mrs. Roosevelt)—to name a few. And finally the fabulous pair who played a record-breaking seven-year engagement at the Palmer House in Chicago — Veloz & Yolanda.

Recorded dance history shows that these teams won starring or featured spots in motion pictures and musical comedy. In the 1930's the story of the Castles was filmed, then the story of Maurice, and most recently, the life of Valentino (with superb dancing by Anthony Dexter as the unforgettable Tango man).

As time went on the adagio teams took note

of this competition and realized that exhibition ballroom dancers were more in demand for engagements in hotels and night clubs. Hastily they changed their costumes from tights to evening wear, remodeled their acts by merging a minimum of dancing to the lifts, the contortions and the acrobatics they executed so well—and called themselves exhibition ballroom dancers. Their inclusion of tricks resulted in sensationalism, and the amalgamation proved effective. But tricks tended to become the more potent part of what had been simply exquisite ballroom dancing and, in many instances, startling effects replaced true dance technique.

During the past fifteen years true exhibition ballroom dancing has almost vanished

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GOING STRONG -- "THE MADISON"

*Everybody's Dreaming Up
New Combinations To Dance to
Best-Selling "Madison" Records*

BY WILLIAM COMO



It seems they're havin' a ball! Each cat has answered the call!

Jack, it's MADISON TIME—even more so than last month, when we brought you our first "how to" for this line dance, which shows signs of developing into a Big Apple-type craze. There are frantic times when we wish we had stayed out of all this. But, since it's essential to keep a jump ahead of the kids, we'd better bring you the latest developments.

One omen proving that we'd all better pay attention is the fact that the Amy and Columbia 45 rpm *Madison* discs have now climbed into *Billboard's* "Hot Hundred" best-seller list. Both companies are bringing out LP's also with *Madison* music. And we hear that 16 other records featuring the dance are about to hit the market. Out Los Angeles way the Coca-Cola people are putting a *Madison* instruction sheet into every carry-home carton.

Having crashed some of the record promotion conferences to find out what's going on, we found that we were, not just reporting, but also being shanghai-ed into service to

spread the word. We must admit, though, that it's been fun.

Once caught up in the conspiracy, we commandeered, in turn, the talents of NYC teacher Renee Montgomery and some of her friends. Our impromptu unit began by teaching and demonstrating the dance on Ted Steele's *Dance Party*. Then we showed it to the august members of the New York Society of Teachers of Dancing. In the latter lesson, the swiftest learner turned out to be NYSD President Doris Weber Zea. When we pointed out that her Denishawn training was not showing, she reminded us that she was also once a star pupil of Bill "Bojangles" Robinson!

Then came a call for help from George Foster, choreographer of CBS-TV's *Pee Got a Secret*. You may have seen the result: Garry Moore giving a surprise lesson to Patsy Palmer and Bess Myerson. By now the dance has been shown on Canadian and British TV. Two of our pupils were Gunter Buchta from Halifax, Nova Scotia, who hastened right home to put *The Madison* on his weekly CBC-





Opposite & above:

Westchester County teen-agers, led by Joan Darby & Jonas Cash, dribble along in the "Basketball" and score two points with the "Wilt Chamberlain Hook."

TV dance show; and Jack Binks, a director of the Mecca Ballroom chain in the United Kingdom, who vanished, with similar intentions, in the direction of a London BBC-TV studio.

Deejays and press agents all over the country are arguing over *The Madison's* origin but, whether or not it was named for a street in the Negro section of Baltimore, for a Detroit ballroom, or for a bar in Cleveland, the new dance is receiving an enthusiastic response from young and old. Bill Enis, KEWB program director, reports that as far west as San Francisco, it's catching on like "Gangbusters"!

Buddy Smith, A & R man for Amy Records, tells us that in Baltimore, groups of dancers are actually graded according to their ability to perform the dance! Since some of the variations are a bit complicated—at least to beginners—dancers will risk only a "line" suitable to their knowledge of the combinations. Once into the wrong line, a non-advanced dancer is quickly hooted out of place and told to go back to the beginner or intermediate group. But, says Smith, there are usually

PHOTOS: HERB FLATOW

Opposite page:

Joan Darby & Jonas Cash, of Columbia Record's demo team, show some "Madison" combinations. L to R, "The Elvis," "The Arthur Murray," "The Chester," & "The Jackie Gleason."

three or four lines to choose from in each club—with as many as 30 people in each.

The "how to" we gave you in the April issue was tailored to fit the "calls" on Columbia record 4-41553 (45 rpm). As was predicted, this specific "routine" was certain to receive many embellishments from dancers with an inventive sense of pantomime. And it has happened. In fact, new combinations are coming in faster than we can write them down. But that's part of the fun.

We've seen an Esther Williams figure, for example, at the climax of which the dancers incline their heads to one side and knock water out of their ears. There's a hilarious Arthur Murray combination in which the performers suddenly pair off and, in their most "adult" fashion, go into an elegantly exaggerated box step. And there's a stiff-legged Chester Turn, in the manner of the eminent *Gunsmoke* character. And so on and on.

These new improvisations, and others which come along, can be worked into the instrumental sections (minus calls) of Madison-type records—or are feasible to any jazzy music with a steady 4/4 beat. Here are just a few we've caught, beginning with a Basic which is a bit more sophisticated than the one in last month's report:

MADISON BASIC

(2 basics below require 3 measures)

Fwd LF	Q 1
Stamp RF beside LF (no wgt), clap hands	Q 2
Bwd RF	Q 3
Touch LF across in front of RF, no wgt	Q 4
Touch LF to left, no wgt	Q 1
Touch LF across in front of RF, no wgt	Q 2
Fwd LF	Q 3
Stamp RF beside LF (no wgt), clap hands	Q 4
Bwd RF	Q 1
Touch LF across in front of RF, no wgt	Q 2
Touch LF to left, no wgt	Q 3
Touch LF across in front of RF, no wgt	Q 4

THE HAYWOOD

Preparation Basic for Haywood:

Fwd LF	Q 1
Stamp RF beside LF (no wgt), clap hands	Q 2
Bwd RF	Q 3
Touch LF across in front of RF, no wgt	Q 4
Touch LF to left, no wgt	Q 1
Step on LF in place, full wgt	Q 2

(NOTE: This Basic differs from regular Basic in that on 2nd Ct full wgt is placed on LF.)

Then—moving left:

Cross RF in front of LF, full wgt	Q 3
Tap LF behind RF	Q 4
Swd LF	Q 1
Brush RF swd to lt in front of LF	Q 2
Step on RF	Q 3

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Top to bottom:

In two photos at top, an Amy Record dancing session in the Renee Montgomery NYC studio. Doing the "Big Boss Turn," L to R, Walter Blumberg (Amy Sales Mgr.), "Cookie" Brown (Mgr. of Baltimore's Club Tijuana), Renee Montgomery, Al Brown (Leader of the Tune-toppers & caller on the Amy "Madison" record), & Buddy Smith (Amy A & R man). Photo immediately above: Top Columbia Record VIPs demonstrate the "Madison" basic. L to R, Joe Petralia (NYC Promotion Mgr.), David Kaprilik (Coordinator of Nat'l Promotion), Chuck Gregory (Baltimore Promotion Mgr.), & William Como, of Ballroom Dance Magazine.



Would you guess that this dancing scene is in far-off Venezuela? They're members of Brae de Huff's classes for USA children living in Caracas.

BALLROOM CLASSES AID "GOOD NEIGHBOR" POLICY

Young Citizens of USA Living in Caracas Trained in Two Cultures by "Ballroom Ambassador"

BY DOROTHEA DURYEA OHL

PHOTOS: JOE FABRY, Caracas Daily Journal

Teaching young people to dance well and also to appreciate the value of consideration for others is a big responsibility—a two-fold assignment which is complex enough for most any dancing teacher. But your life, dear teacher, may seem simple once you've read about the instructor in our spotlight this month. His job requires several approaches all at the same time, and it's in a setting which calls for a raft of extra talents.

That locale is Caracas, capital city of Venezuela. The teacher in question is Brae de Huff, a gentleman we had the pleasure of meeting in New York when he was here on one of his trips home. What he told us impressed us anew about the urgency of ballroom dance training as a means of bringing about successful adjustment for youngsters, and its terrific potential for uniting in happy harmony peoples of varying nationalities. And, more impressive, in this case both teacher and pupils seem to have lots of fun at it.

Mr. de Huff's young charges fall into several categories. Let's consider first those who are children of citizens of the USA living and working in a foreign land. It is a primary essential that the training of such youngsters be geared to the eventual time when they return to their homeland—for vacations or to attend the higher grades—so that they will not be "as strangers in a strange land." At the same time, of course, they need, to function with ease overseas, to learn everything that's the "right thing to do" according to local custom. Naturally, good training is good training anywhere, but there are many differences in the social situations they will experience abroad and those they

will encounter "back home."

It's encouraging to know that the powers-that-be who have recognized the necessity for this kind of double education, in this specific case of Venezuela, and in many other parts of the world as well, are the tycoons of Big Business. (In Caracas, Big Business means mostly Oil). The "B. B." moguls, often regarded as heartless and impersonal, should, it seems to me, take a bow for the way they have thought out the problems of these young people, and for their perspicacity in selecting ballroom dance training for the educational job.



Looking for the latest hit record from "back home in the USA".

Music and dancing are the love of the land, reports Mr. de Huff. At all parties in Venezuela (and he assures me he means all parties, whether adult or juvenile; whether given by or for Venezuelans) there is dance music. And *everybody* dances. The excuse that one does not know how is incomprehensible there. To decline on any such grounds seems tantamount to a public discourtesy, an open insult. Naturally, the young people are not expected to conform to that extent, but the fact that *everybody* dances in Venezuela makes them more receptive to learning.

In Mr. de Huff's classes for our junior citizens-away-from-home, he must tackle his teaching from two entirely different angles. For only he must give them the joropo, the Merecumbé, the Merengue, the Cha Cha, the Chipi Chipi (about which more anon)—those dances they will immediately encounter at social gatherings—along with something about how to conduct themselves among their young Venezuelan companions, and how to "do the polite" for Venezuelan elders. But, more important he must also brief these *norteamericanos** on the Lindy, the Foxtrot, the Waltz, even, as they are done in the USA, and give guidance on the business of living among

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* Citizens of the USA traveling abroad have long complained that a new word is needed to define themselves. "American" isn't right—South Americans, of course, are Americans also; "North American" properly includes Canadians and Mexicans; "Yankee" is also inaccurate and sometimes has unattractive overtones.

A SOVIET HISTORY OF TANGO

Russians Don't Claim

They Invented It,

But Reds Enjoy Dancing Tango,

Says Magazine

From "Musical Life," Moscow

TRANSLATED BY S. OSTROFSKY

It is widely accepted that the Tango is an Argentine dance. But were we to inquire about the Tango in Brazil, Mexico, Bolivia, Paraguay, Cuba and Spain, we would be assured in each of these countries that it is their national dance. Who is right, then? Let us consult some encyclopedias. The *Great Soviet Encyclopedia* says that the Tango is an ancient Spanish dance. The *Encyclopedia Britannica* states that it owes its existence to African negroes. The *Spanish Encyclopedia* points out that the word "Tango" has two meanings: first, it is a fete of the African negroes, secondly, it is an Argentine dance of obscure origin but that, undoubtedly, it greatly resembles Andalusian dances. A clever way out was found by the famous *Encyclopedia Larousse*, where the Tango is defined as the generic name of the folk dances of Spain, Cuba, Mexico, Argentina and Brazil. The amazing thing is that all this information is accurate. In any case, the origin of the Tango is a very knotty problem, for its roots lead into the depths of centuries.

In the beginning of the Fifteenth Century Spain was ruled by the Moors whose high level of culture had a considerable influence on Spanish art. According to French sources, during that period there appeared among the Spanish Moors a dance, enjoyed, at first, by the Moorish couples but which soon attained widespread popularity among the natives of southern Spain, though the rhythm and character of the new dance contrasted sharply with their own folk dances. That was the predecessor of the Tango. The Spanish Gypsies carried it throughout the rest of the country.

A strange fate lay in store for this Spanish dance: it was destined to make a long ocean voyage to the far shore of Argentina.

In the Sixteenth Century Spain began to colonize South America. The merciless annihilation of the Indians was accompanied by the importation of African slaves from

Nigeria, the Gold Coast and the Congo.

A drawn out, complicated process of mixing civilizations, languages, customs, songs and dances ensued. The fertile soil of Argentina proved congenial to the dance from faraway Spain. Gradually, it spread all over South America, but became especially popular after it allied itself, in Cuba, with the impetuous rhythm

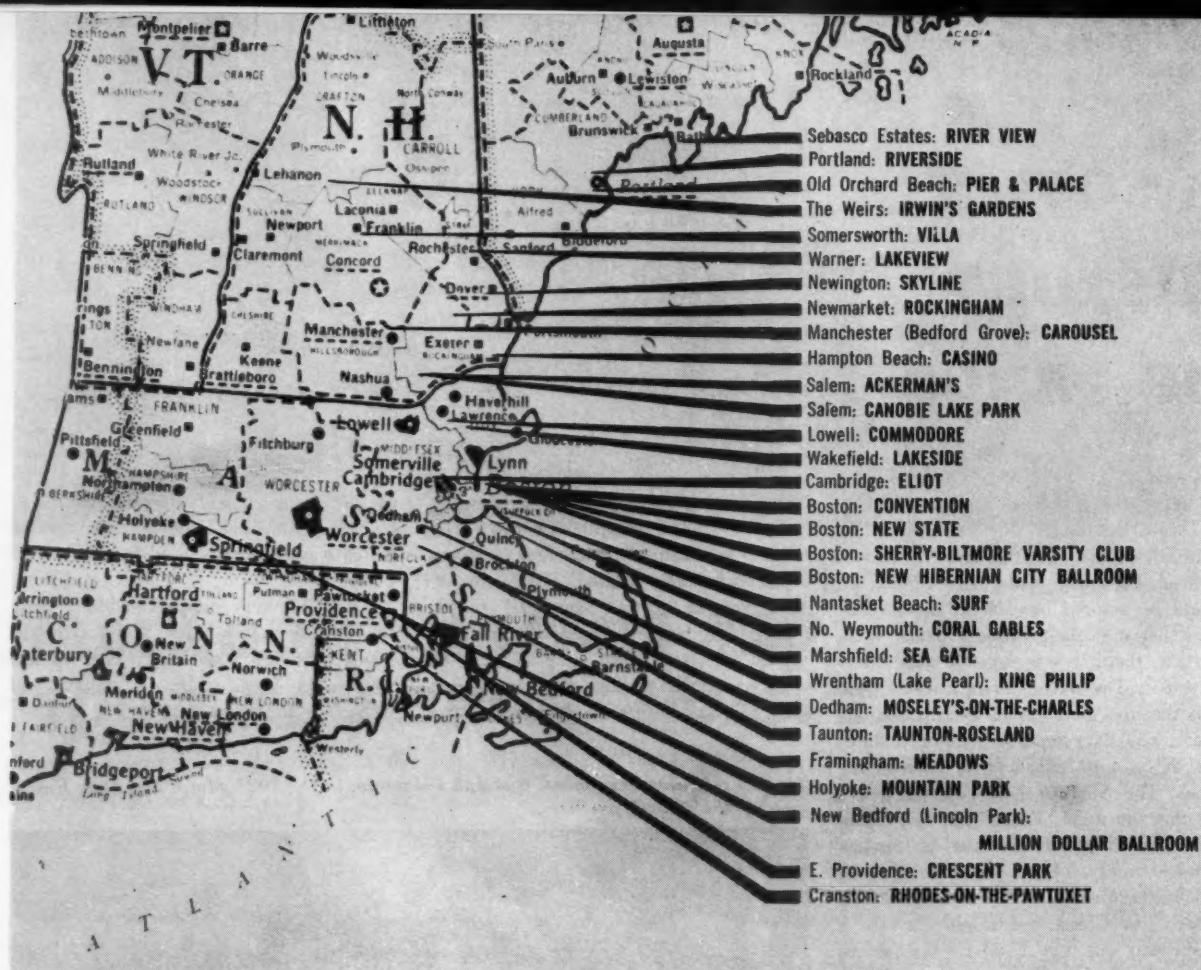
of the dance named after the capital of Cuba — the Habanera (the rhythm of which was eventually used by many composers).

After this very happy "wedding" with the Habanera, the dance conquered the whole of South America; it had no less success in Mexico, Brazil, Bolivia and Cuba than in Argentina.

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Tango's celebrated exponent, Rudolph Valentino, in the 1921 film, "The Four Horsemen of the Apocalypse."





BALLROOMS A-PLENTY IN NEW ENGLAND

*Up in Yankee Territory
There Are Many Fine Places
to Go Dancing*

BY EDDIE RUGG, Ballroom Editor, Boston Record-American

Normally, John Dineen's neatly polished routine permits a quick post-Labor Day switch from his office at the rear of the Hampton Beach Casino to the relaxing fairways of the Salem, Mass., Country Club. Last year he lingered in New Hampshire and was joined in mid-September by a host of friends and wellwishers who made him focal point of a testimonial dinner at Wentworth-by-the-Sea in N.H. In his remarks that night, speaking both as owner-operator of New England's most famous summertime dance resort and as President of the New England Ballroom Operators' Assn. he said:

"New England's dance industry has made real postwar progress. No courage, I remind you, was needed to spend that remodelling dollar back in the Big Band Era. But these later years have been largely years of caution in the nation's ballrooms. In spite of that, since 1957, our local operators have spent up-

wards of a million dollars in revitalizing their facilities."

The Dineen figures can be documented. Most current example is \$50,000 being spent on air conditioning and redecorating the New Hibernian City Ballroom in Boston. Owners are ex-Boston College lads Jack Hagerty and Dick Buck who planned the re-opening for April 23 under the corporate name of Eire Associates. Another example is the estimated sum of \$250,000 spent on the creation of the Surf at Nantasket Beach—20 miles south of Boston—where in 1957 Bill Spence wrapped a glamorous 2,500 capacity ballroom around the steel beams of what another generation knew as Ocean Gardens.

In varying degrees pocketbooks have been unzipped to provide major interior changes at the New State, Lakeside, Totem Pole, Canobie Lake—to create patios at Moseley's-on-the-Charles and King Philip—to install new

seating and lighting and redecorating at the Commodore, Convention and Hampton Beach Casino. Air conditioning has been added at the New State and Lakeside, while two new ballrooms came into being with the arrival of the Eliot, Cambridge, Mass., and the Villa, Somersworth, N.H.

Three reasons lie behind these outgoing dollars: First, there is a conviction that, despite its problems, the industry is solidly based. Over the past months, indeed, attendance figures are beginning to reflect the optimism. The general impression: Teen-agers are becoming more interested in dance music. Says Bill Spence: "The crop of war babies has now reached the Age of Sentiment. Sweet music, dance music and the ballad are again swinging into favor." From John Dineen: "The nation is again learning how to dance."

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Contest News:

IT'S MAY 5 AT NYC'S ROSELAND FOR PRELIMS TO CHOOSE AMERICANS TO COMPETE IN LONDON FOR RICHARDSON CUP

The next major contest date is Thursday, May 5. Beginning at 10:30 PM in NYC's Roseland Dance City, there will take place the second of two competitions to determine the American ballroom dancers to represent the USA in the Richardson Cup section of the Star Ball in London June 7. For his cooperation in making the NYC contest possible, the US Ballroom Council extends its gratitude to Roseland's owner Louis J. Brecker.

As announced in last month's issue, the USBC has accepted an invitation to certify an American team (of two professional couples) for this international ballroom "spectacular" in the British capital. USBC choice of the Richardson Cup event, rather than the Amateur or Professional Star Championships, insures in advance that Americans will have a chance to perform in the Star's fabulous evening "main event." Further advantage of the Richardson event is its repertoire which includes three rhythms—Rumba, Paso Doble and Jitterbug—in which it is felt American dancers can confidently challenge others from everywhere in the world.

Because distances make it prohibitive in cost to hold preliminaries throughout the country and then bring together semi-finalists in one city, the USBC decided, as an arbitrary expedient, that the Richardson team would consist of the winner of a Dallas contest (open to couples from the West and Midwest), held April 12—and the winner of the NYC event (for the Eastern USA).

Entrants will be responsible for their own expenses for travel to the preliminaries here and, should they win, to London.

Under the rules of the International Council of Ballroom Dancing (of which the USBC is a member organization), determination of competitors' status (amateur or professional) is made by the governing body of the country in which the competitors reside—in this case, the USBC. Helen Wicks Reid, Chairman of

the USBC Contest Committee, has announced that for the 1960 Richardson Cup contest, an American professional dancer has been defined as one who demonstrates, performs or teaches dancing for money.

As was the case in the Dallas contest, NYC entrants will compete in all the rhythms included in the Richardson Cup event—Int'l Style Foxtrot, Waltz, Quickstep; Rumba, Paso Doble, Jitterbug. Though the London finals will also include a ballroom demonstration section, time limitations made it necessary to exclude demonstrations from the NYC and Dallas contest. Entering couples should, however, make preparations to appear in the demonstration section—which can be the performance of any one ballroom dance not included in the list of rhythms in the sections above. In the demonstration, lifts are permitted only in entrance and exit.

In the London contest the two couples of the American team will be responsible for the three Richardson Cup sections. After the US preliminaries, the USBC Contest Committee will decide which events each couple is to enter.

Since the USBC's purpose in this project is to demonstrate the development of competition dancing among American couples, it was felt that it would be inappropriate to admit those who had the bulk of their training in International Style in other countries and who have now settled here. It is realized, of course, that this policy will exclude some of the ablest exponents of International Style dancing in this country.

For the guidance of contestants, these are the British Official Board tempi, in measures per minute: Waltz, 31; Foxtrot, 30; Quickstep, 50; Rumba, 34; Paso Doble, 60; Jitterbug, 44.

For full information and entry blanks, write Helen Wicks Reid, Chairman USBC Contest Committee, 231 W. 58th St., NYC 19.

FLASH! BOLLOTENS WIN IN DALLAS



London bound: West-Midwest winners for the USA Richardson Cup team, Betty & Burnett Bolloten.

A phone call from Dallas, just at presstime, from Goodloe Lewis and Louis Finley, Pres. and Ballroom Chairman, respectively, of the Texas Assn. Teachers of Dancing, brings the news that Burnett & Betty Bolloten of Albuquerque, N. M., were winners of the Apr. 12 contest to determine the West-Midwest couple for the USA team in the Richardson Cup Competition at the Star Ball in London June 7. 2nd place went to Gary Fisher & Valerie Thomas of Santa Monica, Calif. Judges were Rosemary Mattison & Ronald Dodd of Chicago, and Carl Ragan & Ralph Abel of Dallas. In addition to the contest, held in the Century Room of the Adolphus Hotel, spectators saw demonstrations by Mattison & Dodd and by Tito & Marjorie Montilla of Odessa, Tex. We'll bring a full picture story next month. Joe Reichman and Orch. were on the bandstand.



Veteran danceband leader Joe Reichman provided music for Dallas Richardson Cup prelims at Hotel Adolphus.



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SWANSON, ALICE
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SUBJECTS

LINDY — CHA-CHA — CHA-CHA
TEACHING SEQUENCE — CHA-CHA
DOBLE — CHA-CHA TRIO —
MAMBO — MAMBO JAZZ — RUMBA
INT. FOX-TROT, TANGO — MEREN-
GUE — WALTZ — FOX-TROT —
BALLROOM POLKA — VIENNESE
WALTZ — WESTERN SWING —
PEABODY — SAMBA — TEEN-AGE-
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TERMINOLOGY - - IV

Continuing U. S. Ballroom Council Study of Definitions

NAÑIGO: Cuban version of Voodoo adapted as a Carnival dance.

NATURAL (Int'l): Used to indicate turning to the right. Turning to left is described as "Reverse."

OFF BEAT: A popular expression in Latin American dancing to indicate stepping on the anticipated or Up Beat, instead of the Down Beat.

ONE-STEP: A gay, fast dance in 2/4 time, most important dance of the Ragtime period. 2 steps to a measure. Best known version, popularized around 1914 by Vernon & Irene Castle, was the CASTLE WALK.

(Courtesy Rosetta O'Neill)

OPEN (Int'l): Preceding the standard name of a figure, generally indicates the figure ends in Promenade Position, e.g., "Open Impetus," "Open Telemark."

OPEN BREAK POSITION: See POSITION.

OPEN POSITION: See POSITION.

OPEN TURN: A turning step pattern in which a closed step is changed to a passing step.

OUTSIDE LEFT POSITION: See POSITION.

OUTSIDE PARTNER (Int'l): See POSITION.

OUTSIDE RIGHT POSITION: See POSITION.

OVERSWING: That part of a movement in which the body continues to move in a rotary direction while the feet are practically still.

OVERTURN: To turn a little more than the standard amount described in a figure.

PADDLE TURN: A continuous turn, using a series of ball changes.

PARTNER OUTSIDE (Int'l): See OUTSIDE PARTNER, under POSITIONS.

PARTNER IN LINE (Int'l): Equivalent to American Closed Position. (Syns.: PARTNER SQUARE, SQUARE TO PARTNER).

PARTNER OUTSIDE (Int'l): See OUTSIDE PARTNER, under POSITIONS.

PASEO (Spanish for "promenade"): A musical prelude during which dancers take positions on the floor.

PASO DOBLE: A one-step of Spanish origin. Music 2/4, 6/8 or 3/4. When played in 2/4 or 6/8 time, 2 steps are danced to each measure; in 3/4 time, 3 steps to each measure.

PEABODY: A form of fast Foxtrot in Dixieland style, popular mainly in New York City since the 1920's, characterized by rapid progression and frequent use of the Outside Right and Outside Left Positions and traditional standard figures.

PHRASING: The fitting of figures to the rhythm and/or melody of the music.

PIVOT: A turning movement during which the free foot is kept either in front or behind the foot on which the turn is made.

PLENA: A social dance of Puerto Rican origin. Music similar to Merengue.

POINT: To extend the leg in any open position, toe touching floor. No weight.

POISE: Posture and balance.

POLKA: A couple dance of Bohemian origin in 2/4 time.

POSITIONS

CHALLENGE POSITION: Partners facing each other about a step apart; no contact. Term used most often in Cuban Rumba, Mambo and Cha Cha.

CLOSED POSITION: Partners face each other in conventional dance position; shoulders parallel, toe to toe (or lady slightly to gentleman's right); elbows away from the body, gentleman's right hand below lady's left shoulder blade, gentleman holds lady's right hand in his left, lady's left hand rests on his right shoulder—or, in International Style, slightly lower.

CONVERSATION POSITION: Open Position, without clasped hands.

CUDDLE POSITION: Lady at gentleman's right or left side, both facing same direction, gentleman's arm across the back of lady's shoulders, position of other arm varies according to the method of arriving at Cuddle Position.

FOUR-HAND CONTACT POSITION: Partners facing each other, gentleman holding lady's right hand in his left, and lady's left hand in his right.

OPEN BREAK POSITION: Partners about a step apart, gentleman holding lady's right hand in his left hand, facing each other unless turn is indicated. Used in rhythm dances.

OPEN POSITION: Partners side by side facing in same direction, lady at gentleman's right, gentleman's right hand below lady's left shoulder blade, her left hand on his right shoulder, gentleman holding lady's right hand in his left.

OUTSIDE LEFT POSITION: Four hand contact same as in Closed Position with lady at gentleman's left side, shoulders parallel, lady backing direction gentleman is facing.

OUTSIDE PARTNER (Int'l): A position obtained by taking a step forward that does not follow the partner's opposite foot but is taken to the right or left of the partner's foot without going into either Outside Right or Outside Left Position—the outside movement being achieved by stepping across in front of the body in Contrary Body Movement Position and keeping upper body contact. The partner's part is described as "having Partner Outside."

OUTSIDE RIGHT POSITION: Four hand contact same as in Closed Position with lady at gentleman's right side, shoulders parallel, lady backing direction gentleman is facing.

PROMENADE POSITION: The position in which the gentleman's right side and the lady's left side are kept in close contact, and the opposite sides of the bodies turned out to form a "V." Syn.: **SEMI-OPEN POSITION.**
SEMI-OPEN POSITION: See Promenade Position.

PROGRESSIVE TURN: A turn which travels, as opposed to a Spot Turn; e.g., a Waltz ½ Turn.

PROM: A colloquial term for a school dance.

PULL STEP (Int'l): A turn made on the heel of the supporting foot. The moving foot is pulled back and to the side of the supporting foot. Syn.: **HEEL/PULL.**

QUARTER TURN: A 90 degree turn either left or right.

QUARTER TURNS (Int'l): A basic figure in the Quickstep.

QUICK: A comparative term used in timing steps. The quick step occupies half the time of a slow step and is equal to one beat of music. A slow is equal to two beats of music.

DOUBLE QUICK: Two double quicks equal one quick.

QUICK STEP, THE (Int'l): A standardized ballroom dance to the fast Foxtrot music—46-50 measures per minute.

RASPA, LA: A Mexican folk dance, often included in ballroom dance programs.

REVERSE: (a) Refers to the same figure beginning with opposite foot, and/or turning in opposite direction. (b) (Int'l) Used to indicate turning to the left. Turning to the right is described as "Natural."

REVERSE TURN: To move in opposite direction from preceding turn.

(Continued next Month)

Spot News:

PLENA PLENA PLENA

Suddenly everything is all about the Plena, the principal social dance of Puerto Rico. As previously announced, Dance Educators of America are holding an April 18-23 convention in San Juan, Puerto Rico. Members are scheduled to study Plena and other ballroom rhythms with Vance McLean, James Mitchell and Alice Swanson.

Now the NYC Chapter of Dance Masters of America has announced that it is featuring Plena in its final meeting of the season April 24 at the Edison Hotel in NYC. Instructors, chosen from a 21-member committee, which has been preparing a DMA version of the Plena, are: Albert Butler, John Clancy, John Luchese, Joe Piro, Don Pons and Victor Wilson. Session will also include Balladina with Sis Anagnostis and Cha Cha with Arthur Dale. An extra feature that evening will be a Plena Night at the Tavern-on-the-Green beginning at 9.

We will bring you picture stories, how-to's record lists, etc., on the Plena in the June issue.

NATIONAL COUNCIL OF DANCE TEACHER ORGANIZATIONS

1960 CALENDAR OF NCDTO MEMBER ASSOCIATIONS

AMERICAN SOCIETY OF TEACHERS OF DANCING — Convention Aug. 7-12, Hotel Edison, NYC. (Louise K. Bailey, Sec'y., 126 No. Fairmount Ave., Pittsburgh 6, Pa.)

ASSOCIATED DANCE TEACHERS OF NEW JERSEY — Monthly meetings (Suns) beginning October at 194 Market St., Newark, N.J. (Edith Scherer, Sec'y-Treas., 71 Hillside Ave., Chatham, N.J.)

ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA (DMA) — Meetings 2nd Sun. of each month, Los Angeles. Convention July 1-6, Hotel Statler, L.A., (Grace Rocklin, Sec'y., 12219 Ocean Park Blvd., L.A., Calif.)

DANCE EDUCATORS OF AMERICA — Puerto Rico Regional Convention (San Juan) Apr. 15-23, Summer sessions, Waldorf-Astoria, NYC — Training School, July 4-14; Pre-Convention Ballroom, July 15-16; Convention, July 17-22; Northwestern Regional Convention, Aug. 27-29, Benjamin Franklin Hotel, Seattle, Wash., NYC material sessions Oct. 16, Nov. 27, Waldorf-Astoria; Southeastern Regional Convention, Cheery Plaza Convention Hall, Orlando, Florida, Oct. 29-30 (Viola Kruse, Sec'y-Treas., 46-31 193rd St., Flushing, N.Y.)

DANCE MASTERS OF AMERICA — NYC summer sessions, Hotel Roosevelt — Pre-Convention Ballroom, July 9-10; Convention July 11-16. Miami Beach, Fla., summer sessions, Hotel Americana — Teacher Training Course, July 25-29; Pre-Convention Ballroom, July 30-31; Convention, Aug. 1-6. Also regular meetings of DMA Chapters and Affiliated Clubs. (Leroy H. Thayer, Sec'y., 226 No. Division St., Salisbury, Md.)

DANCE TEACHERS' CLUB OF BOSTON (DMA) — Teacher Training Course — Aug. 22-26 (Place to be announced); Meetings and Convention to be held at Hotel Somerset, Boston, Mass. — Aug. 29-Sept. 1, Convention; Reg. meetings, Sept. 18, Oct. 16, Nov. 20, Dec. 11. (Grace McKenna, Sec'y., 76 Moreland St., Somerville, Mass.)

NEW YORK SOCIETY OF TEACHERS OF DANCING — 1st meeting Sept. 18, and subsequent meetings 2nd Sun. of each month, Hotel Edison, NYC (William E. Heck, Sec'y., 124 Reynolds Pl., So. Orange, N.J.)

PHILADELPHIA DANCING ASSOCIATION — Meetings every month starting October at 1604 Chestnut St., Phila. (Loretta R. Turner, Sec'y., 704 Pennsylvania Ave., Palmyra, N.J.)

TEXAS ASSOCIATION OF TEACHERS OF DANCING — Ballroom Session, June 18, 19; Normal School, June 20-24 at Baker Hotel, Dallas, Texas. Convention, Dec. 27-29; Ballroom Session, Dec. 29, 30 at Statler Hilton Hotel, Dallas, Texas. (Sec'y-Treas., Frances Burgess Bleeker, 235½ W. 12th, Fort Worth, Texas.)

National Council of Dance Teacher Organizations, HELEN WICKS REID, Chairman, 29 Bayview Ave., Port Washington, N. Y.

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For Info: Louise K. Bailey, Secretary, 126 No. Fairmount Ave., Pittsburgh 6, Pa.
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5 Great Summer Events

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July 11 through July 16 — Roosevelt Hotel, New York City
Open to ALL Dance Teachers and Their Assistants

MIAMI BEACH TEACHER TRAINING COURSE

July 25 through July 29 — Americana Hotel, Miami Beach, Fla.
Open to ALL Dance Teachers and Their Assistants

MIAMI BEACH PRE-CONVENTION BALLROOM

July 30 and 31 — Americana Hotel, Miami Beach, Fla.
Open to ALL Dance Teachers and Their Assistants

MIAMI BEACH CONVENTION

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(Other Outstanding Names to be Announced Later)

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SUAVACHA

Installment IV from "A Textbook of Cuban Cha Cha and Mambo"

BY DON BYRNES & ALICE SWANSON

SUAVACHA

(SWAH-va-cha)

There is such a wide range in the execution and styling of Cha Cha that we have named the smart style of Cha Cha Suavacha.

Suavacha is a smooth Cuban style of Cha Cha and is distinguished by a progression on the first step of the triple (Ct. 4). Forward and backward rocks have become very short, almost danced in place. On all "Triples" there is a slight bending of both knees, straightening slowly on Cts. 1-2-3 "Scoop." The accented beat is on Ct. 4, which is the first of the triple (4 & 1) movements. The Suavacha is not a new dance, but is rather a new, smoother version of the popular Cha Cha. Slow melodic music should be used. This type of Cha Cha music is very popular in Cuba. Its distinctive quality is the soft, suave treatment of the melody. This is brought about mainly by the wide use of violins and flutes which in the past were used mostly for the Bolero and the Danzon.

1. FORWARD PROGRESSIVE

Steps

1. 2. 3.	LF Fwd Cha Cha Cha	8 & 1
4.	RF Close	2
5.	LF SIP	3
6. 7. 8.	RF Fwd Cha Cha Cha	4 & 5
9.	LF Close	6
10.	RF SIP	7

2. BACKWARD PROGRESSIVE

1. 2. 3.	LF Bwd Cha Cha Cha	8 & 1
4.	RF Close	2
5.	LF SIP	3
6. 7. 8.	RF Bwd Cha Cha Cha	4 & 5
9.	LF Close	6
10.	RF SIP	7

3. FORWARD & BACKWARD CIRCLES

Sideward Basic (Suavacha style), Fwd Progressive circling to Lt, steps 1 to 10 and 1 to 5. Bwd Progressive circling to Rt, steps 6 to 10 and 1 to 10. Recover Side Basic.

4. CUDDLE CIRCLE

Side Basic, Preparation, Cuban Break (very small Bwd Rock) Gentleman changing Lady's right hand to his right hand. Gentleman Left half Side Basic leading Lady to Cuddle Position, steps 1 to 5.

In Cuddle Position both Fwd Progressive circling to Lt, steps 6 to 10 and 1 to 5. May be repeated.

Gentleman Right half of Side Basic turning Lady to OBPos, steps 6 to 10. Recover Basic.

5. ALTERNATE OUTSIDE POSITIONS AND RUN AROUND

Side Basic, CPos Left half Side Basic turning ¼ Rt to OLPos on step 3, steps 1 to 5. Right half Side Basic making turn to CPos

- and then $\frac{1}{4}$ turn Lt to ORPos on step 8, steps 6 to 10. Gentleman does Lt Swd Cha Cha Cha to OLPos; RF cross in back and LF Fwd to ORPos; Lady Left half Side Basic, turning Rt to OLPos on step 3; steps 1 to 5.

In ORPos both Fwd Progressive RUN AROUND, steps 6 to 10. Turn to CPos to recover Basic.

6. SHOULDER STOP

Side Basic, Preparation, Cha Cha Break (suavacha style).

- Gentleman Left half Side Basic and start to lead Lady in Under Arch, puts his right hand on her shoulder to stop her after $\frac{1}{2}$ turn, steps 1 to 5.

Gentleman Right half Side Basic and lead Lady in $\frac{1}{2}$ Loop Turn, steps 6 to 10. Recover Basic.

7. LOOP AND SPOT CUDDLE

Side Basic, Preparation, Cuban Break, facing Center. Gentleman lead Lady in LOOP TO CUDDLE on steps 1.2.3.

- Gentleman places his right hand on her waist, RF, LF, Fwd Fwd—Lady LF, RF, Bwd Bwd—couple turning Rt, steps 4.5. Gentleman releases Lady to OBPos for Cuban Break to face LOD having completed one full turn. May be repeated.

(Next month, Gold Standard Cha Cha)

Spot News

NCDTO-USBC SYLLABUS COMMITTEES

- There's lots of behind-the-scenes work going on these days on the part of teachers who have been chosen by the Nat'l Council of Dance Teachers Orgns. and the US Ballroom Council for preparation of drafts for teaching syllabi. Thus far assigned for the ballroom field are: *Foxtrot* — Adelaide Courtney, assisted by Dotti Roffe, Earl Williams, Tanja Stevenson, Joshua Cockey; *Peabody* — Don LeBlanc; *Cuban Rumba* — Catherine M. McVeigh; *American Rumba* — Donald Sawyer; *Waltz* — Dorothea Duryea Ohl, assisted by Frances Chalif. The Dance Teachers' Club of Boston has been given the assignment of reviewing, under the chairmanship of Katharine Dickson, the NCDTO's suggested Ballroom Examination for assn. membership.

RDI ADVISORY BOARD

- Helen Wicks Reid, Chairman of the Nat'l Council of Dance Teacher Orgns., Chairman of the US Ballroom Council's Contest Committee, Consultant to *Ballroom Dance Magazine*, etc., etc., is the latest dance world leader to accept a position on the Advisory Board of the Recreational Dancing Institute, the orgn. set up by the Nat'l Ballroom Operators Assn., the American Federation of Musicians and the music licensing organizations for a program to encourage social dancing.
- Other RDI advisors: Rep. Harris B. McDowell, Jr. of Del., Rep. Frank Thompson, Jr., of N. J., AFM Pres. Herman D. Kenin, band-leaders Guy Lombardo, Lawrence Welk, Louis Armstrong, Les Brown.

"GO PLENA"

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ING SESSION
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Special features of the April 24th meeting . . .

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On the supper box he chose from the refreshment table, Peter LaChance found Ellen Day's name. Here he happily shares it with her.



Runners-up for costume prizes.



Coke time: "sitting one out" to enjoy the chow brought to the party by the girls.

"TV WESTERN" MOTIF AT COSTUME DANCE PARTY

"Miss Kitty, you shore do have some fine ideas. This here party is just dee-licious!"

The courtly cowpoke was a young lad living it up for a night as the stiff-legged "Chester" of video renown, and the *Gun-smoke*-lingo compliment was paid to Janet White Frazier, a dancing teacher of the Westwood - Attleboro - Taunton territory in Massachusetts, for a recent "TV Western Character Party" which she gave her classes.

Mrs. Frazier has a costume party every year, but this one—with its array of Wyatt Earps, Indians, dance hall girls, honky-tonk piano players and lovely pioneer ladies—topped them all in popularity with the youngsters, she reports. And she heartily recommends that others try parties with a TV horse opera motif.

Her evening's activities began as the gentlemen promenaded the ladies around the room to go into a square-dance opener. The pianist was cued to play such tunes as *Buttons and Bows* or *Headin' for the Last Round-Up* in the Foxtrot department, and old-time Waltzes for moments when it was necessary to slow down the pace. Just the week before her youngsters had learned the Varsovienné and the "Jessie Polka," which they danced happily along with the Mexican Shuffle, a Western-style Virginia Reel, etc. During all of this, the aforementioned "Chester" was miraculously cured and managed to bend his knee during the dancing.

For one mixer two decks of cards were used—matched by numbers, not suits. After elimination by numbers reduced the group to a few couples, a "pass the hat" circle was formed. The couple holding the hat when the music stopped was out. The last remaining couple got the prize. Having jewelry companies in the community, Mrs. Frazier was able to have especially made a charm bracelet with Indian Chief heads for the girl, and an Indian Chief tie clip for the boy. The prop hat which was passed was a large white plastic sombrero from a hardware store.

There was a Western flavor in prizes for another game. Each winner was rewarded with a silver dollar.

A word of caution from the fore-sighted Mrs. Frazier: at the door have a sign, "All weapons must be checked here." The dancing and the refreshment periods will go better if the six-shooters and the tomahawks are all safely parked. **END**

SIDELINES SYMPOSIUM

The following "bombshell" editorial appeared in the March 1960 issue of London's "Ballroom Dancing Times" and is reprinted with their permission. It was written by Paul Bedford.

The terms "Professional" and "Amateur" don't mean as much as they did. Wimbledon is now considering "open" championships; Russians, apparently, give their top amateurs cushy, well-paid jobs in the army, and a copy girl in a New York publishing office, earning a few dollars a week, can afford to travel the world in luxury, representing the U.S.A. at tennis.

As far as I know, only one sport, table tennis, makes no distinction between amateur and professional. They seem to be quite happy with their position, thank you, and show no intention of changing it. And very sensible of them it seems to me.

Is it not time we took a good long look at championships in ballroom and old time dancing and asked ourselves if we ought not to emulate the table tennis people and abandon this pretence of amateurism and professionalism, for the pretence it is? Now an amateur can win a money voucher which will entitle him to purchase goods to the value of anything up to 100 pounds at Hartridges. Simple soul that I am, I can see little difference between money and a voucher for goods. Isn't that what money is—a voucher for goods?

An amateur dancer at the moment enters competitions and championships. When he is good enough to win important contests he gets vouchers. When he becomes sufficiently well known to get a few bookings as a demonstrator, he transfers to a different set of competitions, and the prizes he wins are real money instead of money vouchers. It's as simple as that.

Now imagine the difference if we drop all this professional and amateur nonsense. Championships will get a great revival of interest which will find its way into the popular press. Newspapers are anxious to publish something about ballroom dancing but they are confounded by this professional and amateur business. If there was one British Champion couple instead of one professional and one amateur, I'll lay odds that the couple would get their pictures in the papers. Ours is surely the only sport with this split personality. The top echelons of the rest are all amateur (as in athletics) or all professional (as in football) . . .

All this, of course, has nothing to do with teaching. There can be no "Amateur" teachers. The public are entitled to know that the person to whom they are paying their fees for tuition has taken the trouble to learn his business and has got a diploma to prove it.

LP OF COTILLION MUSIC

You don't have to run Cotillion classes to enjoy *Music for Cotillion*, HLP 3014, Dance Records, Inc. (Danny Hector), Waldwick, N. J. This useful 33 1/3 rpm disc was supervised by the well-known NY area teacher Jeremiah Richards, who has written notes for 2 March mixers, and "How to Present a Grand March," available free upon request with each record.

Side I has a Medium Foxtrot Medley and Grand March; Side II: Slow Foxtrot Medley and Slow Waltz Medley. The medium Foxtrots (approx 48 mpm) are a collection of good, danceable tunes in that pleasant medium speed range. The Grand March section is a group of well-chosen, spirited selections, running about 6 minutes—not too fast, not too slow (approx 64 mpm).

The slow Foxtrots (approx 36 mpm) are just as pleasing as the medium ones—not quite as fast, but far from draggy. And the finale has several lovely Waltz melodies, played in a most agreeable dance tempo (approx 38 mpm).

Seymour Hoffman and His Orchestra, who play these selections, perform exactly right for my dancing taste. Cannot resist a quote from the cover, since it is what I, myself, have always thought: "Seymour's belief is that good listening music and good dancing music are almost incompatible . . . if an orchestra wants to play 'pretty music,' it has no place in a room devoted to dancing . . . Good dance music should have a bounce . . . a dance orchestra must do its utmost to make the patrons participate in the dancing . . ."

D.D.O.

Spot News

FROM CANADA

The Canadian Dance Teachers Assn. announces that their annual Amateur Championship (open to Canadians only) will be May 13 at the Palace Pier in Toronto. Competition will include Slow Waltz, Tango, Slow Foxtrot, Quickstep and Viennese Waltz. Entertainment portion will feature Basil Valvasori & Joyda Parry of Hamilton, Ont., and Australian exhibition champions Roy & June Mavor, now teaching in Dartmouth, NS. There will be an 11-adjudicator panel, chaired by Gunter Buchta of Halifax.

The Ontario Dance Teachers Assn. presents its 2nd Canadian Open Amateur Championships May 30 in the War Amps Aud. in Toronto. Rhythms will be Slow Waltz, Slow Foxtrot, Tango, and Quickstep. There will be an extra one-dance event, rhythm not set at press-time. Contestants from the USA are invited to participate. Info: Mrs. Nell Sexton, Sec'y., 2387 Dundas W., Toronto.

Newly established in Canada is the Canadian Amateur Ballroom Dancers Assn., which aims to widen interest in competition dancing and furthering Int'l Style in Canada. They

(Over)

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Spot News (Cont'd)

are eager for information on USA events in which Canadians may participate, and hope that USA dancers will take part in events north of the border. Pres. is Frank McKie; VP, Ken Baxter; Sec'y., Chris Maxwell; Treas., Ivan Watts; Reporter, Joe McCabe.

MIDWEST BALLROOM NOTES

A ballroom stalwart for many years in and around Lafayette, Ind., has been Pearl Allen (Mr. Pearl Allen, it should be noted). He is a Past Pres. and long-time officer of the Chicago Nat'l Assn. of Dance Masters and has been featured on the faculty of a number of other nat'l orgns. Of late Pearl has been joined in his teaching activities by his son, Maurice. Among their outstanding classes are those at Culver Military Academy.

They hold five 50-min. sessions at the Academy each Mon., Tues. and Wed.—3 for beginners, 2 for advanced students. The Culver boys, aged 14-18, are taught not only dancing, but also "social deportment and corrective exercises to secure graceful carriage." Beginners are started with Waltz and slow Foxtrot (including walk and two-step); upper classmen are given Hesitation Waltz, advanced Foxtrot, Latin American rhythms and Jitterbug. Procedure includes an award system. A boy must dance three dances at a weekly dance, must properly introduce an officer and a cadet, and a boy and a girl. "Our formal parties always open with an officers' figure," reports Mr. Allen, "and all are requested to pass through the receiving line."

In a recent nation-wide survey of teenagers, conducted by the Pres. of the Gilbert Youth Research Co., dancing was found to be highly regarded as a means of displaying a "winning personality." Almost half gave Rock 'n' Roll, Foxtrot and Cha Cha (in that order) as favorites—with one-third liking R 'n' R best. Half of those who dance have had no lessons, but many noted that they would like to . . . Guy Lombardo, who recently completed a sensational engagement at the Chicago Vacation show, had a short engagement at the Willow-Brook Ballroom, Willow Springs, Ill., and was also at the Chicago Aragon.

Jack Hilton, for his young adult Spin Time ballroom program on Chicago's WGN-TV on Sats., has a night club setting. Participants are booked as groups, rather than as individuals, and represent young adult clubs, fraternities, dancing schools, high school clubs, etc. For each broadcast Hilton is host to about 25 couples. At first it was a 90-min. show with a live orchestra, but this proved too costly, and they now dance to records only. Program includes entertainment by guest artists, staged in night club style, dance contests, novelty dance presentations and interviews with the dancers. They seem to prefer ballads, Latin American tunes and "Bop beats" to R 'n' R.

LOUISE EGE

MISCELLANY

Recent visitor to *Ballroom Dance Magazine* was Mickey Powell of Melbourne, Australia's dean of ballroom dance teachers. He was enroute home from London, where he received from Dame Margot Fonteyn the Carl-Alan Award as the person who had done most to promote English Style dancing overseas. The 1962 World Championships will be held in Australia and Mr. Powell will be organizer. He has also agreed to contribute a periodic newsletter about Australian ballroom news to this publication.

The 1960 Professional World Championships, previously planned for Munich in Oct., are now scheduled to be held in Berlin May 21 & 22. Organizer is the Allgemeine Deutsche Tanzlehrer-Verband (ADTV).

Our debut issue cover girl, 1959 Harvest Moon Ball champion Jacqueline Boggio, gave birth to her 2nd son, Michael, on March 8.

The annual Medalist Ball of Derrall & Chloe Call's Fine Arts Center in Long Beach, Calif., is scheduled for Apr. 30 at the LB Municipal Aud.

Mel & Gloria Riedl, who have opened a handsome new studio at 55 W. Burnside in the Bronx, hold their 5th annual dance contest and ballroom show June 8 at Roseland Dance City. (Details in June issue.)

In the recent Life Magazine spread called "Living it Up on the Debutante Circuit," we spotted our old friend, society bandleader Ben Cutler, whose MGM album, *Debutante Party*, has been a big seller. On April 21 in NYC's Town Hall, Cutler shows another facet of his talents when he gives a "long-hair" baritone recital.

Officers elected at the Apr. 10 meeting of the New York Society of Teachers of Dancing: Dorothea Howell, Pres.; Joan Voorhees, 1st VP; Amy Revere McCauley, 2nd VP; William E. Heck, Sec'y-Treas.; Adelaide Courtney, Sarah Estlow Vashon, Joseph J. Rechter, William Conway, Lillian Norton, dirs. Past Pres. is Doris Weber Zea.

The Mar. 31 papers had lots of Arthur Murray publicity—in the form of news reports about the Federal Trade Commission's objections to what was termed "bait" advertising employed by Murray-licensed studios. The FTC maintained that the various quizzes, cross-words, Lucky Buck and Dizzy Dance competitions in the Murray selling campaigns were not bona fide contests, but rather "a deceptive form of bait or decoy, attractive to the innocent, unwary and unsuspecting." The Murray organization issued a statement which said: "On occasion, as is normal in an international organization, individual employees of licensed studios have engaged in isolated practices not approved by our organization. But when reported, these practices have been corrected." It was added that the "overwhelming majority" of Murray studios have maintained "the highest standards of business conduct." The co. was given 30 days to file an answer to the FTC complaint.



• Cadets at Culver Military Academy, Culver, Ind., train for this kind of formal dance in ballroom classes conducted by Pearl Allen and his son, Maurice. (See Midwest Notes.)

• SAN FRANCISCO AREA NOTES

BLACK AND WHITE BALL: One of the smartest events of the season for the SF smart set is the annual Black & White Symphony Ball, a benefit for the SF Symph. Date this year is Apr. 22. All the ladies will wear black, or white, or black and white, and for the gentlemen the requirement is "black tie." Actually, the Ball is 4 simultaneous events. What is called "1st Movement: Valse: Allegro Brillante" is a dance at the Sheraton-Palace, with the SF Symphony playing waltzes in the grand manner. "2nd Movement: Hula Fantastique" takes place at the St. Francis Hotel, where dancing is to a Hawaiian orch. "3rd Movement: Molto Be Bop" is at the Fairmont, to Wally Rose's Jazz Band. "4th Movement: Rondo Con Spirito" is at the Mark Hopkins, where Ernie Hecksher & Orch. play for dancing in a melodic mood. One ticket provides admission to all 4 parties, plus fare on shuttle buses which take guests from hotel to hotel when they're ready for a change in tempo.

IMOGENE WOODRUFF COTILLION BALL: They were hanging from the rafters for this event, held Mar. 26 at the Burgess Gym in Menlo Park, Calif. Members of the audience of 3,000 voted for trophies presented to the King and Queen of the occasion, in which more than 600 young people participated in a gay and fast-moving program of ballroom dancing.

BLANKENSHIP GRAND BALL: On May 14 Berkeley teacher Gladys Blankenship presents 400 pre-teens and teen-agers dancing Foxtrot, Waltz, Swing, Rumba and Cha Cha

at a gala Grand Ball at the Municipal Aud. in Richmond. Presented in the interest of getting as large a public as possible to see with their own eyes examples of fine ballroom dancing by young people, Mrs. Blankenship is going "all out." She is patterning the event after the impressive Medalist Ball, held annually in Long Beach by Derrall & Chloe Call. Entertainment at the Blankenship Ball highlights a teen-age group from Imogene Woodruff's classes, a formation no. by the Terpsichoreans and demonstrations by Terry & Jerry Manini and Cliff & Lee Isaak. Evening closes with 3 hours of general dancing to Joe Vallotta's Orch. on the Auditorium's 10,000-square-foot dance floor.

PACIFICA BALL: A feature of the Kiwanis Pacific Youth Foundation's Pacifica Ball June 11 at the Whitcombe Hotel in SF will be the Pacifica Ballroom Championships, being organized in cooperation with the US Ballroom Council. There will be 2 separate contests, open to amateurs 18 years of age and older. 1st event will include Waltz, Foxtrot, Tango & Rumba — with double trophies for 1st 2nd & 3rd placings, and a grand trophy for the all-around winners. 2nd contest, for the George Elliott Trophy, is in Int'l Style Waltz, Slow Foxtrot & Quick-step. Info: George Elliott, Jean Hart Academy, 1319 20th Ave., SF.

FRANCES HATCH PARK EAST BAY COTILLIONS: On Apr. 30 at Oakland HS Aud., Frances Hatch Park presents her pupils in a ballroom program as a benefit for the Cinderella Chapter of the Children's Home Society.

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Most Beautiful Girl in the World — Waltz
Beir Mer Bist Du Schon — Swing
Misserlou — Rhumba
In a Little Spanish Town — Cha Cha
Hernando's Hideaway — Tango

HOCTOR BALLROOM RECORDS
WALDWICK, NEW JERSEY

More Madison

(Cont'd from Page 7)

Tap LF behind RF Q 4
Swd LF Q 1
Brush RF swd to lt in front of LF Q 2
Step on RF Q 3
½ turn to left on RF Q 4
Step on LF S 1.2

Continue with SWINGING HAYWOOD
(returning to starting point)

Brush RF fwd Q 3
Step on RF, snap fingers Q 4
Brush LF fwd Q 1
Step on LF, snap fingers Q 2
Brush RF fwd Q 3
Step on RF, snap fingers Q 4
Brush LF fwd Q 1
Step on LF, snap fingers Q 2
Brush RF fwd Q 3
Step on RF, snap fingers Q 4
and into Basic

Bwd RF

Rocking into Basic
WALKIN' TO THE WELFARE
(to pick up the check)

Fwd LF Q 1
Close RF to LF Q 2
Fwd LF Q 3
Lift R knee, slap R knee with R hand Q 4
R knee still raised, snap fingers of R hand Q 1
Kick R leg fwd, at same time stretch R hand fwd, palm upward ("Gimme") Q 2
Bwd RF Q 3
Close LF to RF Q 4
Bwd RF Q 1
Close LF to RF Q 2
Bwd RF Q 3
Close LF to RF Q 4
and into Basic



Jacket of Amy Record's new LP (A-1) shows an "8-to-80" family doing the "Madison."

DOTTING THE "I"

Fwd LF Q 1
Close RF to LF Q 2
Fwd LF Q 3
Touch RF in front of LF (dotting "i") Q 4
Bwd RF Q 1
Close LF to RF Q 2
Bwd RF Q 3
Close LF to RF Q 4

and into Basic

THE WYATT EARP

Both arms straight at sides; make like with pistols by pointing index fingers fwd; look tough.

Fwd LF Q 1
Fwd RF Q 2
Fwd LF Q 3
Swd RF into "straddle position" Q 4
Standing in place (bravely), bend knees and fire!
Plié and fire again! Q 2
Plié and fire again! Q 3
Standing in place, make like returning guns to holsters. Q 4
Bwd LF Q 1
Bwd RF Q 2
Bwd LF Q 3

"MADISON" LINGO

Oh, Jack, it's Madison Time
Big strong line —
And if you know this dance
Then here's your chance.
I'm not here to show,
It's the cats who know
Madison Time!
Like Two Up! Two Back!
Strong turn!
Haywood Three
Conga Two
Looks nice on you.
Rock it back into the Madison!
When I say hit it!
Like, uh, well, uh, let's hit it!
Two Up! Two Back!
Boss Turn!
That's nice!

Oh, boy, this line is boss,
There's not a single cat lost!
Don't have beginners this time!
I've got a big boss line!
I'm not here to show,
It's the cats who know
The Madison!

Excerpts from Brown's patter on "The Madison," Amy Record 804. Quoted by permission.



Jack Binks, of Britain's Mecca Ballroom chain, learns the "Madison" from Renee Montgomery in her NYC studio.

IN THE MAILBOX

Gentlemen:

Congratulations on your first issue of *Ballroom Dance Magazine*. You requested to hear from your subscribers and were interested in their ideas. Here are a few of mine:

I liked Albert and Josephine Butler's article, "New Horizons in Ballroom Dancing," very much, especially its emphasis on the good line and discipline of English style. So many teachers in the Canadian schools (I have no knowledge of the U.S. state of affairs) are completely lacking in style and merely "show steps." Of course this has been brought about by the public's demand for the "you, too, can learn to dance in 5 minutes" approach to dancing, and we can only raise standards when the public is willing.

Would it be possible to have some full-page photos depicting good style, such as proper posture for man and lady, proper hold, foot positions, heel lead, etc.?

It is also my humble opinion that the Latin dances need more sophistication this side of the (our) borders. I am all for taking the "chicken scratch" out of Cha Cha, the exaggerated contortions and hip wiggles out of Rumba. Samba can be done with restraint (a la Cesar Romero). Subtlety can still be fun, and I feel that an undisciplined dance movement belongs, not on the ballroom floor, but should be relegated to the barn.

(Mrs.) Lea Ashby

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Coming Features:

"The View from the Bandstand"—**LAWRENCE WELK** writes to ballroom dancers.

A "How To" on **THE PLENA**, and other social dances of Puerto Rico.

New England

(Cont'd from page 10)

Second reason is the competitive character of the region's operation. Swing a compass about Boston and a 50-mile arc encloses a baker's dozen year-round ballrooms, plus as many more dance spots leased under hotel roofs. To these, in June, are added cases in unsurveyed numbers, seasonally dotting pine grove and water's edge.

Third—and perhaps most important reason is pride of ownership. Many a New England ballroom operates today under the same name it has had behind it for decades. Former NBOA President, Carl Braun, Jr., for example, joins his father in operating the Lowell, Mass., Commodore, a ballroom originally created by the senior Braun. Dartmouth-educated John Dineen follows in the footsteps of his father, who wrote the first pages in the Casino's colorful history some 30-odd years back.

Twenty-five miles south of Boston, Ed Enegren carries on the family name at the King Philip at Wrentham. Marion Hill, one of the area's few women operators, successfully guides Wakefield's Lakeside, longtime (36 years) family enterprise; while John Collins, owner of both Lincoln Park (New Bedford) and Mt. Park (Holyoke) now has a namesake serving as manager of the latter. For such reasons, ballrooms hereabouts shine more resplendently today than in years—and dancers, beguiled by new decors and a seeming renaissance of big band interest, turn out increasingly.

Most active of the year-round spots is Boston's New State, taken over two years ago by Bill Fuller, husband of song-gal Carmel Quinn, who has lifted it to a bustling six-nights-a-week operation. Fuller has been as judicious personnel-wise as he has been with renovation. Installed as managers were Dom Garofalo and Walter Norris, the latter overseeing the State's three Irish-American evenings, the former in charge of that peculiarly New England institution, "Old Timers Nights," which, parenthetically, not only creates brisk traffic for the State but also performs similar bread-and-butter services for Al Bandera at Boston's Convention Ballroom (Friday and Saturday); for Charlie Shribman's Roseland-Taunton (Monday) and Carl Braun's Commodore (Friday). The Hibernian boasts Old Timers' and Irish-American nights, also.

With the New State and Convention thus concerned with specialized nights, intown dancers in search of modern are likely to drop in at the Varsity Club, a week-end offering curtain-lifted by Joe DeSimone at the Sherry-Biltmore Hotel in 1956. Imagination and promotion have given the Varsity Club an edge over similarly leased-hotel-ballroom facilities. Recent Names include Tony Pastor, Tommy Leonetti, the Glenn Miller-Ray McKinley band.

In the suburbs, however, ballrooms come into their own. A close-to-Boston tradition is the Totem Pole, located in plush Newton and operating at near-capacity Friday and Saturday. Both the 'Pole' and spacious Norumbega Park in which it sits were purchased some five years ago by an aggressive young Bostonian, Douglas Farrington. An eye-widening decor, the biggest year-round house band in New England (Bob Bachelder) and a Couples Only policy make the Pole' unique.

Another glamour spot is Moseley's-on-the-Charles, where maestro Don Dudley has been on-stage every Wednesday, Friday and Saturday for over ten years. A Mosley's associate, "Kelly" Weinstein, is secretary for the NBOA.

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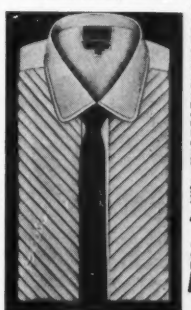
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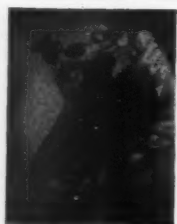
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New England

(Cont'd from page 21)

to No. Weymouth's Coral Gables, headed by Gary Aluisi—and on to Providence, R.I., where one of New England's great hosts, Mike Stanzler, has lately turned the reins of ownership of Rhodes-on-the-Pawtuxet over to Henry Murphy, a long-time colleague. And to all this add Crescent Park, R.I., when summer arrives.

Swing westward . . . where a famed enterprise, Framingham's Meadows, is making an imprint on the dance world. New owner is Norm Farley; his first Name attraction was Harry James, this past March.

Swing north . . . to Marion Hill's Lakeside on the shore of Lake Quanaquawitt—to the Lowell Commodore with its bustle of activity in dancing, lessons and contests. Move further and encompass the Hampton Beach Casino with its summertime nightly dancing—Ray Starita's Carousel in Manchester, N.H.—the exciting ballroom at Canobie Lake, where Kas Ulaky, Anthony Berni and Lou Captell have recreated so handsome a dancing place—on to the year-round Riverside in Portland, Me., the River View in Sebasco Estates and the Pier and Palace at Old Orchard Beach—swing to Vermont for an important spot, the Pavillion at Mallott's Bay. Louis Armstrong was booked to appear there last summer but cancelled because of illness. Back in N.H. is Jim Irwin's colorful Gardens at The Weirs and George Bergeron's Rockingham Ballroom nearer the coast and Sam Pappalardo and Fred Lumley's Ackerman's at Salem.

Never has New England's ballroom front beckoned so hospitably. And never has the industry looked with so much hope and anticipation toward summer.

END

"Good Neighbor" (Cont'd from Page 8)

their contemporaries at home. So, except for what they learn on visits to grandparents in the USA, they are largely dependent on Mr. de Huff's tutelage for their know-how in all things social, both North and South American. (On trips home, they check up on him by avidly watching *American Bandstand* for first-hand dance and music "information.")

If this *mores-at-home* segment of his social education were missing, picture the plight of a youngster returning home, torn away from all that has been familiar and dear to him throughout his formative years, abruptly plunged into a totally different world. To youth there is nothing more terrifying than to be different from one's own kind!

Consider the matter of differences in dress in Caracas and Chicago, for instance. In Venezuela, because of excessive heat, ties are never worn except under conditions of extreme formality—sometimes not even to church. A jacket plus open sport shirt is considered *de rigueur* for most occasions; and in non-air-conditioned places, the open shirt (minus jacket) is sufficient to satisfy the for-

malities. When Mr. de Huff's children's dance classes first started, in an air-conditioned studio located in the Centro Venezolano-Americano, there was a scramble to have the correct attire: the proper suits, white shirts, dances shoes—and ties. Since ties are not necessarily part of a young boy's wardrobe there, many were borrowed from Papa. At Mr. de Huff's first dance party, ties were given as prizes—and they were the hit of the evening. Ideal orientation against the day of an Ivy League prom!

Caracas also has in residence numerous nationals of other countries. There is a large Dutch colony there, for one. Among Mr. de Huff's students are many of the younger generation tremendously eager to learn all the Latin American dances before they return home to the Netherlands to go to school. The dancing classes they will encounter in Europe are more likely to feature Waltz and Foxtrot, along with their own national dances—with little emphasis on Cha Cha, Merengue and such staples on the Venezuelan dance menu. So that they won't feel "out of things" when they go back home, these youngsters, too, need a two-sided dance education. (On one occasion Mr. de Huff made quite an impression on parents of one of his groups, with a display of knowledge of steps and figures of a particular required national dance. It didn't happen to have been in his repertoire, but he quickly went forth to do some research.)

Nor does he have only young foreigners-to-Venezuela among his pupils—there are many school-age Venezuelans in his classes as well. To them he gives training in South America's favorite dances, local social customs, plus some knowledge of what gives with the younger generation of North-Americans, their school, and after-school, buddies. They love R 'n' R, he says. They even put R 'n' R figures into Merengue, but, curiously (to this observer of teen-age dance habits, at any rate), they do not care to add Lindy figures to Cha Cha.

Mr. de Huff's talents are used, too, in the fight against juvenile delinquency. The North American Association, formed to foster better understanding between Venezuelans and North Americans (and of which all North Americans there automatically become members), has arranged, through its Children's Service League, for him to teach dancing classes for underprivileged youngsters at the YMCA and at the Institute for the Blind.

Of Dutch ancestry (hence the name), Brae de Huff has always been interested in dancing. He began with ballroom as a child, studied in a theatre school, and went on to professional work with Valerie Bettis and Martha Graham, among others. Eventually he turned to teaching ballroom, working on the staffs of various large studios, then branching out for himself in Rome, Paris, London and New York. In New York, several prominent Venezuelans—in the USA on business—were among his pupils. Thus his "bridge" to ballroom teaching in Caracas.

Though he had several other foreign tongues to his credit, Spanish was not among them, and he set to work with a will. Some of his classes have to be taught entirely in Spanish. No doubt in the classical textbooks it's hard to find just how to say, "Step on the ball of the foot, then drop the heel." He tells us that his best help has come from his young pupils. After watching him demonstrate a figure and describe it in a combination of English, Spanish and whatever other language might be mutually understandable, some bright pupil would almost always come through with just the right Spanish expression.

The dance in which he gives the most instruction is the Joropo (and he teaches it to Venezuelans as well!) *Everybody* must be able to do the Joropo, the country's national dance. The Ministry of Education regards it with such importance that they have published a booklet on the subject. It has, we are told, "Under the Arch" figures like Lindy and a beat as strong as R 'n' R.

Merecumbé is another popular favorite. This one is the result of Colombian orchestra leaders combining Cumbia and Merengue (both musically and dance-wise). And in Venezuela the ballroom version of Merengue is called *Pambichao* (Palm-Beach-Ow). Wonder what the ballroom version looks like.

The biggest new thing to hit there of late has been the *Chipi Chipi*, said to combine the best features of many of the Latin American dances. When Caracas first met *Chipi Chipi*—at Carnival time last year—it almost out-rivalled Cha Cha in popularity. Record stores there are legion—sometimes two in a block, with another on the opposite side of the street. During the height of the *Chipi Chipi* vogue one could hear the music coming from three such shops at once. Orchestras were playing *El Chipi Chipi* as many as 8 times a night.

Your reporter is the happy recipient of an appealing album which features this very *Chipi Chipi*, sent from Venezuela by Mr. de Huff. It is *Carnival with Billo*, played by Billo's Caracas Boys (Sonus LPS 1020). The LP also gives an excellent cross-section of the dance music to be heard down Venezuela way—some familiar, some new to this dancer. The list includes Merecumbé, Merengue, Guaracha-Merengue, Danzon, Danzonete, Porro and Gaita.

But you don't have to go to South America to get *Carnival with Billo*. We find it's carried in stock, along with many unusual Latin American selections, at the Casa Moneo, located at 218 and 244 W. 14th St. in NYC.

One last quote from Mr. de Huff: "All foreign residents can contribute something to the life of the country of their residence, no matter what the nationality of the foreigner, or in what country he has taken up residence. In Venezuela, all other countries have their own organizations, like our North American Association; and here, as one means of bringing about better mutual understanding, we use — Ballroom Dancing!" **END**

• **BALLROOM DANCE MAGAZINE May 1960**

Tango (Cont'd from Page 9)

Nevertheless, it remained for a long time the dance of stevedores, sailors, fishermen and, most of all, the gauchos. There was once an outlying section of Buenos Aires, populated by working people, where not an evening passed without the "baile con corte" — "the dance with a pause," as it was called. One saw the wide, heavy skirts of the girls, flying and swaying to its restless rhythm, and heard the jingle of spurs on the heavy boots of the gauchos. Clothing scarcely suitable for dancing, produced a number of peculiar movements which, in time, became characteristic of the Tango. It was still the dance of the street and the rancho, but from the first half of the Nineteenth Century it entered the taverns of Buenos Aires and changed to a more "confined" style (conditioned, in no small measure, by the close quarters of the taverns and cafes). It was also influenced, in an ever growing manner, by a flowing, even negro rhythm, and was becoming more and more of a ballroom dance. No longer were only the plain folk attracted to the new dance. It was danced daily by the idle frequenters of cafes that were opened especially for them. Anxious to show that it was not the ordinary "baile con corte," they called it the "Tango."

For many years the Tango was considered an improper dance, owing greatly to the ill repute of the Buenos Aires taverns. We have it from a contemporary that "never was the Tango danced in Buenos Aires by anyone, whose heart held somebody dear."

Toward 1890, however, the dance penetrated the salons of South America, and by the turn of the century its name had reached Europe.

At first, the energetic attempts of the Argentine residents in Paris and in London to make their favorite dance widely known, were unsuccessful. But soon these cities, too, had their adherents of the new exotic dance.

One of Europe's most persistent and passionate defenders of the Tango was Camille de Rinale — a famous French choreographer, composer, writer, and organizer of innumerable dance contests. With the popular dancer, Gabrielle Rey, as his partner, de Rinale gave demonstrations of the Tango for the London theatrical impresarios. But the latter, though admitting the excellence of the dance, would not venture to present it to the British public. De Rinale's next step

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Tango (Cont'd from Page 23)

was to go to Nice, where he gathered a group of enthusiasts, with the idea of freeing the Tango of its purely exotic features and, at the same time, of simplifying it and making it more accessible to the layman. After giving the dance the new form (called, subsequently, the French Tango), to accord with the French ballroom tradition, de Rinalde's group, comprising dancers, painters, and musicians, transferred its activities to Paris.

In 1909 the Tango gained official recognition. In the time-honored competition sponsored by the newspaper *Excelsior*, the Tango was featured as one of the dances in the contest. The victor, as might have been expected, was de Rinalde.

Thus, the Tango again crossed the ocean.

In 1911 it made its appearance in Britain, in 1912 in Germany, then in Russia and other European countries, and, what is most interesting, this time as a fashion-

able dance, in America. The years preceding the beginning of World War I were the heyday of the Tango, a period of "Tangomania", resembling the story of the Polka, two thirds of a century earlier. There were Tango-teas, and theatrical matinees began with exhibitions of the Tango. Night clubs and restaurants hurriedly rebuilt their interiors to provide additional space for it.

What were the distinguishing features of the French Tango? A noticeable change occurred in the music. No longer was the basic rhythm of the dance that of the Habanera; a somewhat simplified rhythm was now used. The distribution of accented beats inside the measure took on greater regularity. What is more, if the Argentine Tango was the first widely popular dance to adhere strictly to the minor mode, then henceforth the minor key of its first part was alternating with the major, of the second. The dance, too, altered. Its movements became more forward —

the Argentine Tango was characterized by the limited scope of its movements; the knees were bent less and many typical figures, for example, the "luna" and the progenitor of all Tango promenades — the "scissors", disappeared.

Subsequent changes in the music and the dance were even more pronounced. A strong influence on the Tango was exerted by jazz and the Foxtrot. Many distorted variations of the dance made their appearance. In a number of European countries, particularly, a type of Tango, built on a languid rhythm and tearful melodies, gained prominence. This trend was further enhanced by listless and melancholy steps, reminiscent of a grotesque "blues".

Among professional ballroom dancers the so-called "British Standard" Tango acquired considerable popularity. At present, the "Standard" Tango, in conformance with the modern tendency of the British school toward levelling and emasculating the national features, is a Tango even further removed from the Argentine folk dance. Here we have the step from the heel and the close proximity of the partners, while the genuine Tango is characterized by a free position of the partners which permits an infinite variety of shifts, and a soft, silent step, without gliding.

No form of the Foxtrot proved capable of ousting the Tango which is not at all a jazz dance. The most popular as well as the most typical bands, playing the Tango, are based primarily on strings and also on accordions and clarinets. There is little doubt that the Tango will outlive many of the jazz dances.

The Tango is very popular in the Soviet Union. The Soviet ballroom school of dancing strives to preserve its folk dance traits and its national color. It should be exciting, but not sensual: impetuous, but not primitively exotic. Natural to the Tango are an abundance of left turns and promenades, abrupt stops, changes of direction and a peculiar incompleteness of movements. Of late the Tango is being danced faster — from 32 to 35 measures per minute, with more sixteenths and thirty-seconds in the melody; the meter of the modern Tango is 4/8 and not 2/4 as considered a few years ago.

The success of the Tango in the Soviet Union can be explained not only by the pleasing, melodic music, but also by the fact that unlike many other Western dances, it preserved the national character of its famous ancestor — the dance that twice crossed the Atlantic. **END**

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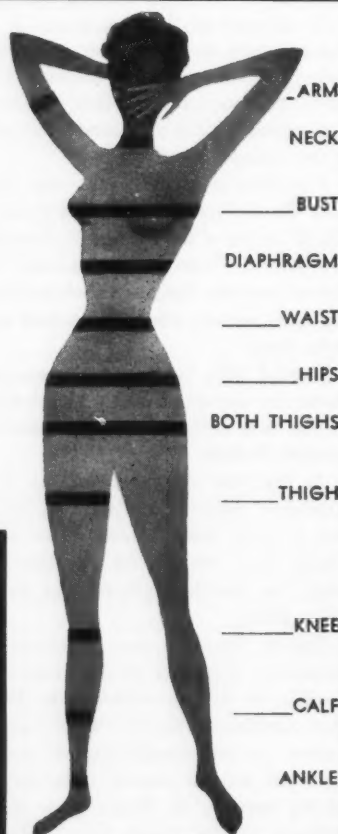
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Oh, Careless Youth (Cont'd from Page 4)

paper hats—but the whole house didn't have to be repainted. All those dances we had learned—what good did they do us then? That taught me something, to which I often refer right now. If a Civilization has standards which are too severe, it will break down. Then you'd better be a Good Fighter or a Quick Dodger, just like you were before you ever went to Dancing School.

We are learning fast. Sometimes, right in Dancing School, right in front of Miss Geiger, things would happen. And they taught you—plenty. Usually the boys would just do a little light skirmishing before the Grand March. (Boys never did like the Grand March. Maybe, because it came first.) Or there might even be some heavy fighting. Sometimes, a real battle.

That's when I learned about the treacherous nature of woman—Some Women. They were usually those beauties with the Golden Curls and the Pink Hair-ribbons. They would snicker in a callous way behind their fans as the boys fought valiantly and manfully took a rain of blows. And then, when they were dancing with Those Same Boys, they would pretend to be sympathetic and whisper to them about How Brave they had been. Whisper to Both Sides! And, of course, they were dancing with the boys before the Battle had really been finished, before Victory or Defeat had really been decided. Miss Geiger saw to that. But, then, it's All in a Lifetime. Some day, somewhere, Every Woman has to learn about—Blondes.

We were even picking up a bit of Political Science—and Diplomacy. We had practical knowledge of Grand Ententes, Little Ententes and we made great use of the Balance of Power. We were almost civilized already. And, of course, from our earliest days, we had had a deep understanding of Mister Thomas Jefferson's principle of Perpetual Revolution. But our real interests lay in the direction of deeper research into more elemental matters.

We were learning More Basic Things about Civilized Life. Us Girls were discovering the Double Standard. And that's a good thing for girls to recognize early. It leads right straight up to a great economic principle: the Law of Scarcity. Boys were scarce. That was plain. Girls were everywhere, dozens of them. To the End of Time, that will give boys Special Privilege. And a girl might as well know it. Furthermore, if a boy can keep up the impression that to get him to Dancing School requires the social suasion of an entire community and the maximum of parental force, real and implied and moral and physical, then, indeed, he has Bargaining Power. Reluctance! Disinterest! Those are great cards to play. And Boys knew how to use them. That was one of the things we learned.

We also learned about Romance—capri-

(Continued on Page 26)

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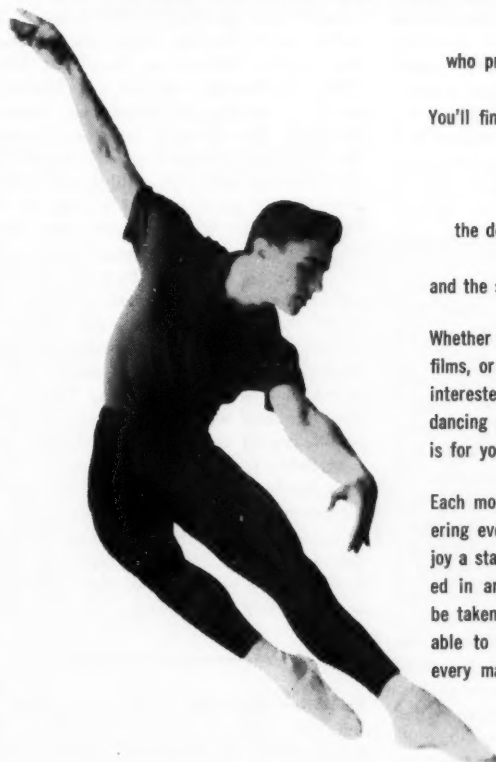
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Oh, Careless Youth (Cont'd from Page 25)
cious, faithless, undependable and painful. Capricious? Why did Cupid's dart go through all those layers of Party Dress, petticoat tops and panty-waist to find my heart and make it beat faster for the Worst Dancer in Class? I was a Little Girl and he was the Big Brother of one of my Best Friends, a clumsy cinnamon bear of a boy, who puffed and panted and blew right down on the top of my head. And Faithless? I pushed That Giant all around the Geiger's Ballroom floor for some of the best Saturdays of my Young Years while his sad brown eyes looked down at me gratefully. And then what? On Mondays, at school, if the Fourth Grade passed the Eighth Grade marching in line upstairs, that Elderly Ingrate would barely notice me. Undependable? Let me ask you. If your Real True Love got you in a corner and whispered to you—as a Black Secret—that he loved you and you were His Girl, why then did he write it all over sidewalks on the way to school for those Other Kids to see?

And chivalry! We learned about that, too. So did the boys. There is no question that Chivalry is one of the Finest Things that Man has ever developed—for men. If you can get a woman hoisted on a pedestal, preferably a high one mounting to lofty regions where she can't really see anything and preferably one of cold and slippery marble, and if you can get a tangle of quick-growing ivy around the base and up the pedestal—then you are practically assured against any danger of her descent to Common Ground. By the same principle, if you have ever caught a little girl in a party dress with a lace handkerchief and a little ivory fan, you can get her off the baseball team in just no time at all. You can reclaim the world for man! Furthermore, that restores to you the inalienable right of Man—to tease. Sitting behind that girl at school, you can, by stealth, undo the pig-tail, which is all ready to come undone anyway. With your right hand, you can dip its fringed end, like a paint brush, in your inkwell and, striking the braid with the first finger of the left hand, splatter enough ink to cover her dress and an impressive area of the school room. That way you tease two women—the Girl and Dear Teacher.

Chivalry does have its by-products, valuable, too. If, in a burst of warmth and generous feeling, a Boy should walk home with a Little Girl, he would, of course, carry her slipper bag. And then if, as often happened, just a block away he ran into an ambush prepared by those rough boys who did not go to Dancing School—somewhere around Broadwell's Drug Store or Coe's Book store—instinctively he knew the uses of the slipper bag. There was no weapon better for routing the enemy and driving him away in confusion. The little girl might have to offer some explanations at home as to why that tenderly fashioned artifact was in ribbons and why one slipper was gone forever. No explanation

ever: satisfied. The most plausible reasoning dropped into the dark, opaque surface of parental disapproval like a rock thrown in a very deep well. But the Day had been saved. And Our Hero had triumphed.

By now, we were civilized. That was plain. We had spent what seemed like aeons under the ministrations and the stony grace of the presiding genius of Geiger's Dancing School, but, as I count time now, it was about eight years. And we had learned much. Sometimes I think it made us old before our time. Perhaps we knew—too much.

But it gave us stamina. That's one of the truths about dancing, which the historians still neglect. Don't they know that before Philip of Macedon and his son, Alexander, set out to conquer the world, they staged a few good War Dances? It's the historians, too, who have fostered a careless truism, that "the West was won with a Bible and a Gun." There was a great deal of dancing in the Winning of the West—on both sides. There were war dances for one team and the double shuffle for the other. How do you think our ancestors got the strength for felling the Virgin Forest, building those log cabins, for all that farming, fighting, rail-splitting, studying by the cabin fire—and all those hours of church-going? By dancing. The Indians got theirs the same way. All that stamina induced mutual respect between the adversaries. And it probably also lengthened the Indian Wars by a hundred years. But what, I ask you, is Civilization worth—without Stamina?

Now comes the Happy Ending. Dancing School was over. Dancing School was done. Now we were civilized. Now we could learn to dance—like Other People. END

Exhibition Ballroom (Cont'd from Page 5)
from the scene. Those who witnessed the perfection of this form consider the loss a very sad development. We find ballet coming into its rightful pre-eminence, and also modern jazz, expressing the puzzles and stresses of present-day living. But what has become of the ballroom dance teams? There are only a few now on the scene. There is a crying need for more of them in the entertainment world—particularly in television, where a large company tends to become ineffective and where, too often, hastily put-together production numbers put the spotlight on lifts and spins that have not been sufficiently rehearsed.

No doubt the present situation exists because the public, having little opportunity to see the few remaining true exhibition ballroom dancers, has never experienced the great enjoyment of witnessing this form of dancing in its ultimate finesse—executed by couples who have spent many hours polishing the routines and developing the skill so necessary to express the carefree joy of living, the rhythm of the universe, the heady wine of romance.

Alas, we don't give those with the necessary talent and ability enough encouragement. I remember when competition dancing served as a training field from which many a dancer went on to success in show business. I remember back in the 1920's when dance contests were regularly conducted all over the United States. I remember especially the Roseland Ballroom in New York, where contests were the highlight of the week, events which brought competitors from far and wide to show their skill in the Peabody, the Whirlwind, the Waltz, the Charleston and the Tango. I remember a magazine called *Dance Revue* which always carried the names and pictures of the winners. What an honor that was! I remember that George Raft was one to fear when he entered the lists. Veloz & Yolanda were among the top competitors of that time. (And last, but not least—we add with tongue in cheek—your author, who still has as his prized possessions, a few loving cups, as they were then called.)

Later, in the 1940's, familiar names such as Gower Champion, and Faye & Gordon, first received attention when they were given two-week engagements at the Los Angeles Coconut Grove as a result of winning contests conducted there. Needless to say, they went on to fabulous careers.

Social ballroom dancing has moved, in the last decade, in the direction of real artistry, and the solution to the present scarcity of fine exhibition ballroom dancers, it seems to me, lies with those who train young couples for events like the Harvest Moon Ball. Many of the participants in contests of this sort throughout the country border on professional style, and if given the encouragement and proper training, they can make the transition from amateur to professional dancing without difficulty.

Like women's styles, entertainment has had its cycles. Old fashions return, but with the addition of a modern touch. I feel that, with a discriminating use of selected spins that go no higher than shoulder level, the art of ballroom dancing can reach a new and higher degree of beauty in motion.

In my opinion, the present state of apathy is only temporary and exhibition ballroom dancing will inevitably rise once more to its legitimate domain. Dance contests will serve as a primary source for the much-needed supply of artists for this field. By encouraging the right kind of competitions we can prevent a beautiful form of performing art from disappearing into oblivion. END

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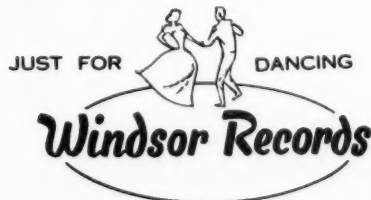
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